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Herbert Haseltine, A Sculptor With An Eye For A Horse

Elizabeth Barton Dubenitz

The ultimate goal of an artist is to find that perfect balance between objective and subjective beauty. Representation of beauty through the proper use of form and color is important, but equally as important are the emotions the subject arouses in the spectator. When the artist can combine his own love and appreciation for the subject, and still not lose sight of the objective; then you have a sculptor and artist the caliber of Herbert Haseltine.

Throughout his lengthy career that spanned over 50 years, Haseltine's love of and involvement with the equine subject provided a strong inspiration. It enabled him to come in contact with the most knowledgeable and influential horse owners and breeders of the day.

Herbert Haseltine was born in Rome in 1877 to American parents, but he was sent stateside at age sixteen for his higher education. He later attended Harvard, but left to pursue a classical art education overseas. He first studied in Munich at The Royal Academy and later at the Academie Julian in Paris. Eventually he returned to Rome to indulge in his favorite pastime, playing polo. A first rate polo player, Haseltine recalled that during this period he was "subconsciously studying the conformation and movements of horses, which served as a foundation for more serious work in later years."

In 1905 he showed some of his drawings and paintings to the French artist Aime Morot, who to Haseltine's surprise, was most impressed. Morot agreed to tutor Haseltine and suggested that he try working with sculpture to help him better understand composition and form. He offered him the following advice, "Do not try to copy me, or anyone else; develop your own ideas. You will do best at what interests you most."



Composite Type: The Thoroughbred Horse from the set, *The Champion Domestic Animals of Great Britain*, 1925. Herbert Haseltine (1877-1962). Virginia Museum of Fine Arts, Richmond. The Paul Mellon Collection.

This advice resulted in Haseltine exhibiting his first sculpture, a polo piece entitled "Riding Off," at the prestigious Salon des Artistes Francais in Paris in 1906. This bronze, cast one-third life size, won an honorable mention. This was an incredible accomplishment not only because it was his first attempt at sculpture, but because he transformed it from a rough wax to a finished bronze in less than a month. His inspiration and perseverance paid off as he received an order for seven more castings and a deluge of private commissions. His illustrious career was off and running.

From 1906 to the beginning of the first World War Haseltine exhibited work in Paris, London, Rome, Vienna, Ghent and Brussels. The

private commissions continued to mount. Included were bronzes of "Spearmint", winner of the 1906 Derby for Major Eustace Loder, (this bronze was subsequently exhibited at the Paris Salon and The Royal Academy, London), King Edward VII's charger "Kildare," and Queen Alexandra's barouche horse "Splendor." In 1909 he was invited to America by Harry Payne Whitney to do a commission of the famous "Meadowbrook Polo Team" which had won the International Polo Cup that year. This bronze was later given to the Hurlingham Club by Mrs. Whitney and a replica is owned by the Whitney Museum in New York. It is a very animated and balanced work and one of Haseltine's finest pieces. During this year he also exhibited his first "Thoroughbred Horse" bronze in which, according to Haseltine, he used "the best points of several thoroughbreds, merging them into one horse." It was the first of five successive bronzes of the thoroughbred, between the years 1909 and 1949, he was to model, with each new casting containing modifications. One of his driving passions was to someday create the "ideal" thoroughbred.

Between 1909 and the outbreak of World War I Haseltine continued accepting individual commissions on both sides of the Atlantic. His tutor Aime Morot had long been fascinated with the color and pageantry of bullfighting and this inspired Haseltine to take a train to Madrid to see it firsthand. As with all his ideas for future sculptures, they had to be thoroughly researched. He attended every bullfight for six weeks straight and made countless sketches of them. This resulted in the completion of an extraordinary bullfight bronze entitled "Un Puyazo." A casting was ordered by his good friend John Singer Sargent who, in payment, sketched a portrait of Haseltine. Another casting was also ordered by The Museum of the Hispanic Society of America, which later commissioned him to do an equestrian statue of His Majesty Don Alfonso XIII, King of Spain. A replica of "Un Puyazo" is owned by The National Academy of which Haseltine became a full member in 1945.

With the outbreak of World War I Haseltine volunteered to work for the American Embassy. When the United States came into the war he joined the American Military Mission with the French Army and worked in the Camouflage Section in Europe. During this period Haseltine had a first hand view of the exploitation of the horse. They were heavily relied upon to move troops, artillery guns and equipment and their amazing contribution to the war effort became a topic of many sporting artists of the day. Gradually Haseltine, during periodic leaves from the front, modelled two bronzes that were exhibited at The Gallerie Georges Petit in Paris immediately after the War. Both works, "Soixante Quinze" (later renamed Field Artillery) and "Les Revenants" (Returning Specters), rendered a descriptive statement of the toll the war took on the horse. "Soixante Quinze," a very large bronze, over nine feet in length, depicted a long line of

horses struggling to pull the heavy artillery guns over a rough terrain. It was purchased by the Honorable and Mrs. Robert Woods Bliss who later donated it to the Smithsonian Institution. "Les Revenants," slightly smaller in size, was a very melancholy work, representing the tired, sick and gassed horses returning from the front. Their heads are hanging low and there seems barely enough flesh on them to cover their bones. As an animal lover and an admirer of the inherent beauty of the horse, this work must have been a particularly difficult one for Haseltine to model. It was purchased by the Luxembourg Museum, Paris, and subsequently won the Paris World's Fair Gold Metal in 1937.

In 1920 Haseltine's focus began to change. He had always been drawn to the "plastic" beauty of classical Egyptian and Greek art. The fifth century Greeks, masters of the "cire perdue" or "lost wax" method of casting bronzes, were also master stone carvers.

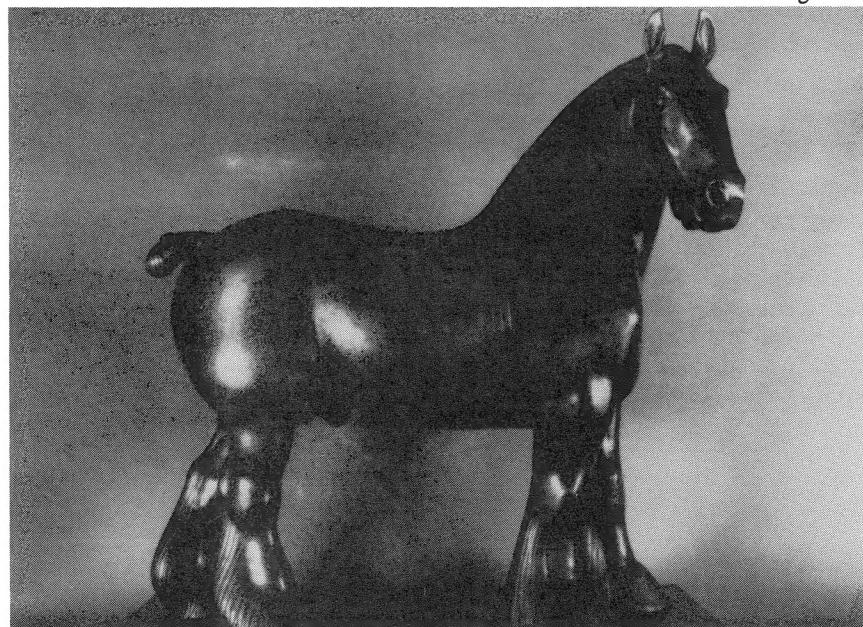
What the Egyptians devised, the Greeks perfected. Haseltine knew there were limitless possibilities in experimenting with different materials and patinas in his modelling. This transition of style is wonderfully demonstrated in his best known group of sculpture, *The Champion Domestic Animals of Great Britain*.

In the summer of 1921 Haseltine undertook a very important and influential commission. He was asked by King George V to model his champion shire stallion, Field Marshal V [photo 1]. This stallion was a mag-

nificent looking animal and was England's champion for several years. The mere size and stature of this horse was so impressive that it inspired Haseltine to model other champions of the day, both horses and livestock. "The best England could produce" would provide the perfect subjects to be immortalized in marble, stone and bronze.

From 1922 through 1924 Haseltine travelled throughout England, Scotland, and Ireland modeling his subjects. The draft horses included the Suffolk Punch, the Shire and the Percheron. The thoroughbreds were complimented by a champion steeplechaser and a famous sire. The bovines were represented by the Aberdeen-Angus, the Shorthorn and the Hereford, and the sheep by the Lincoln and Southdown breeds. For the pigs he chose the Middle Whites, imported into Yorkshire in the 18th century, and the Berkshires.

He was careful to choose the best medium suited to the individual animal. He wanted to faithfully reproduce their actual shapes. For the Scottish Aberdeen-Angus, "Black Knight of Auchterarder" [photo 2], a solid, shapeless, black bull, he chose shiny black Belgian marble. The Shorthorn, another Scottish breed, was represented by "Bridgebank Paymaster." He had a curly red coat and a white face, chest and tail. This he modelled in Rouge Acajou marble. The Hereford Bull, "Twyford Fairy Boy", was cast in bronze, gold plated, and accented by gold horns and hooves. In order to create the appearance of a white head



1. Shire Stallion: Field Marshal V, from the set, *The Champion Domestic Animals of Great Britain*, 1924-34. Virginia Museum of Fine Arts, Richmond. The Paul Mellon Collection.

and chest Haseltine applied a lovely pale green patina to these areas. The Dairy Shorthorn, "Lily Charter II", was given the same treatment. The strange looking pigs, the Middle Whites, with their pushed in, turned up noses and oversize ears, were carved from the pink Rose St. Georges marble, [photo 3]. The Berkshire Boar, a domestic breed, black with a white face, was a chiseled bronze accented by a black patina, with his hooves and face plated with gold. The Southdown Ewe, from the Kings own flock, noted for it's fine, densely textured wool, was cast in bronze and plated in gold. The Lincoln Rams presented their own set of problems with their immensely wooly coats. Here Haseltine aptly chose to carve them out of rough burgundy limestone, [photo 4]. The draft horses were also produced in a variety of mediums, each reinforcing the notable characteristics of the breed. The imported French Percheron dappled grey stallion "Rhum" [photo 4] was carved out of grey bardiglio marble, as was the companion piece

"Percheron Mare: Messaline (and Foal)." The Suffolk Punch "Sudbourne Premier" was cast in bronze, plated with gold and then washed with a beautiful copper colored patina. His mane was embellished with lapis lazuli and his eyes were made out of onyx and ivory. The Shires, the largest of all the draft horses, were represented by two stallions, "Field Marshall V" and "Harboro Nulli Secundus." Both were chiseled bronzes, plated with gold and completed with a copper colored patina.

The third category consisted of three thoroughbreds and a polo pony named "Perfection" [photo 5]. Although no one knew his breeding, this heavy-weight pony was a winner at Hurlingham and Ranelagh in 1922, 1923 and 1925. The thoroughbreds included Haseltine's composite work of the thoroughbred in addition to the famous steeplechaser "Sergeant Murphy," winner of the Grand National in 1923, and the productive sire "Polymelus", whose progeny won over a million dollars in the 1920's.

Each individual animal was cast one-fourth life size and mounted on a matching marble base. The bases were inscribed HASELTINE on one end with the date in Roman numerals, and the name or breed of the subject was placed on the other end. It is important to note that several of the works originally carved in stone were also cast in bronze. It depended on the customer. He cast a set one-eighth life size at a later date.

This group was added to over the years and the additions included a Clydesdale Stallion, an Arabian horse grouping, the fabulous chaser "Easter Hero" and the Prince Agha Khan's famous thoroughbred mare "Mumtaz Mahal."

The Champion Domestic Animals of Great Britain took four years to complete. Realistically, this was a very short period from conception to finished product. It is therefore important to note here that Haseltine had a tremendous studio in Paris and another in New York. He had working for him the finest stone and marble cutters, plastic and bronze casters and patina specialists in the

business. He would first make a plaster model, have it cast, then make a second one and even a third. This way he never lost the freshness of the original figure, but was still able to correct it and finish it to his full satisfaction. With only a few exceptions all of his work was modelled from life. He mainly worked with the Val-suani Foundry in Paris, but he also used one in New York. Often he would start a work in one studio and complete it in the other. In June, 1925 several of the British Champion Animals were exhibited at Galerie Georges Petit in Paris. The "Suffolk Punch" was purchased by the French Government for the Luxembourg Museum and Mr. George Blumenthal ordered the Percheron Group (two works), which he later donated to the Metropolitan Museum. The complete collection was exhibited in London in 1930 by Knoedler's Gallery. The Tate Gallery ordered the "Suffolk Punch" and Mr. Marshall Field placed an order for the com-

plete set of the British Champion Animals to be donated to the Field Museum in Chicago. In a letter from Mr. Field to the Museum, dated October 30, 1925, regarding this substantial gift, he remarked that Haseltine had agreed to limit the castings of this series to no more than six each, except for the one or two castings that had already been sold to art museums.

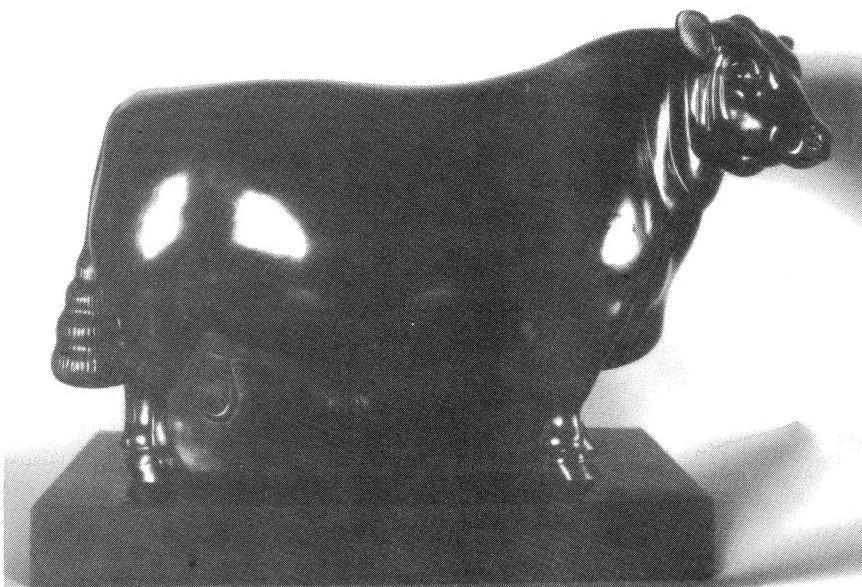
Due to the generosity of Mr. Paul Mellon, eighteen of the nineteen sculptures that represent the *Champion Domestic Animals of Great Britain* are on view at The Virginia Museum of Fine Arts in Richmond, Virginia. Each is wonderfully displayed and adorns

the entrance to the Paul Mellon Collection of British Sporting Art. This is the only complete set in the United States.

The completion of this important group marked the second distinct period of Haseltine's career. Aime Morot had told him that someday he would be influenced by the art of India and in 1925 he was invited there by the Maharaja Jam Saheb. He was asked to design a monument to the Maharajadhirah Jam Shri Rawalzi, founder of the House of Nawanagar in 1535.

After the extensive task of modeling 19 one-fourth life size sculptures, a heroic size monument posed no problem. The Maharajadhirah was to be mounted on his Kathiawarian stallion "Uchaiswa." For the equine model Haseltine used the stallion "Ashwani Kumar," a direct descendent of the horse Jam Rawalzi rode into battle. Arrangements were made to ship the stallion to Haseltine's studio in Paris and his round trip journey totaled 12,296 miles. This grandiose monument was cast in gold bronze and completed in 1926. Eventually Haseltine also completed a monumental sized pink marble head of "Ashwani Kumar," which stood over 5 feet, 11 inches tall and was adorned with a gilded bridle and onyx eyes.

Haseltine was further commissioned by the people of Jamnagar to design a statue of the current Maharaja in commemoration of his Jubilee. Also a heroic size monument, it was cast in gold bronze, and unveiled in 1934 by the Viceroy of India.



2. Aberdeen-Angus Bull: Black Knight of Auchterarder, from the set, *The Champion Domestic Animals of Great Britain*. 1933. Virginia Museum of Fine Arts, Richmond. The Paul Mellon Collection.

The time Haseltine spent in India marked the third period of his career. The commissions he undertook were characterized by a more "formal" and highly stylized treatment.

Two of his most formal works had to be the sculptures of the Maharajah's favorite Arabian stallion and mare, "Indra" and "Lakshmi." Haseltine started detailed drawings of them in 1938. In 1940 the plaster casts were sent to his studio in New York. His ultimate goal was to cast them in 24 karat gold and ornament them with precious stones. The high cost of materials, required a patron, however. Eventually Barbara Hutton fulfilled this requirement. The heads, cast one-fourth life size, weighed more than 30 pounds each. They were approximately 15 inches high including the base. The stallion contained 135 ounces of gold and was ornamented with 164 rubies, 16 full pearls, 94 half pearls, 69 tafel diamonds, 12 emeralds and 8 sapphires. The mare weighed in at 178 ounces of gold with 182 tafel diamonds, 24 emeralds, 12 sapphires, 46 half pearls, six full pearls, 21 rubies and 13 ruby heads. All the precious stones were purchased from a New York dealer. Their total value was in excess of 1.5 million dollars.

Haseltine wanted to exhibit them at the Tate Gallery in 1958 where he was offered a one-man show. But Miss Hutton refused because, according to her, she had not had time enough to enjoy them. Everyone knew however, that it was because she did not want the world to know the exorbitant amount of money she had spent.

Less elaborate replicas were subsequently made. The original headdresses consisting of a large emerald surrounded by pearls were eventually removed and replaced with aigrettes carved in smoke crystal. They were also cast in 24 karat gold and then mounted on rock crystal bases carved in Germany.

Haseltine frequently visited the Maharaja, or "Ranji" as he was called by his cricketer friends, and completed several commissions. In 1938 he had planned to return to mount a major exhibition of all his Indian works, but the second World War dashed all his plans.

In addition to his "royal" commissions Haseltine was in great demand by members of the affluent American horse racing community. He modelled "Royal Minstrel" and "Twenty Grand" for Mr. John Hay Whitney, "Sir Gallahad" for Mr. Marshall Field, "Billy Barton" for Mr. Howard Bruce, "Cavalcade" for Mrs. Isabel Dodge Sloane and "Man o' War" for Mr. Walter Jeffords

among others.

In 1938 he was commissioned by Mr. Samuel D. Riddle to design a monument to "Man o' War". This larger than life statue proudly stands by the horse's grave in Lexington, Kentucky. His other monumental equestrian statues include one of George Washington located on the National Cathedral grounds and another of Field Marshal Sir John Dill which stands over his grave at Arlington Cemetery.

During the 1940's and 50's Haseltine's work was exhibited in London, Paris and throughout the United States. His commission work continued to mount and he completed a bronze of "Aureole," son of "Hyperion", for Her Majesty the Queen of England. He also undertook work for Lady Wentworth, who owned England's Crabbed Park Arabian Stud, and was asked to model two more bronzes for the Whitneys of "Tom Fool" and

"The Porter." He continued to remodel and perfect his "thoroughbred horse" and a casting of it was purchased by Sir Winston Churchill.

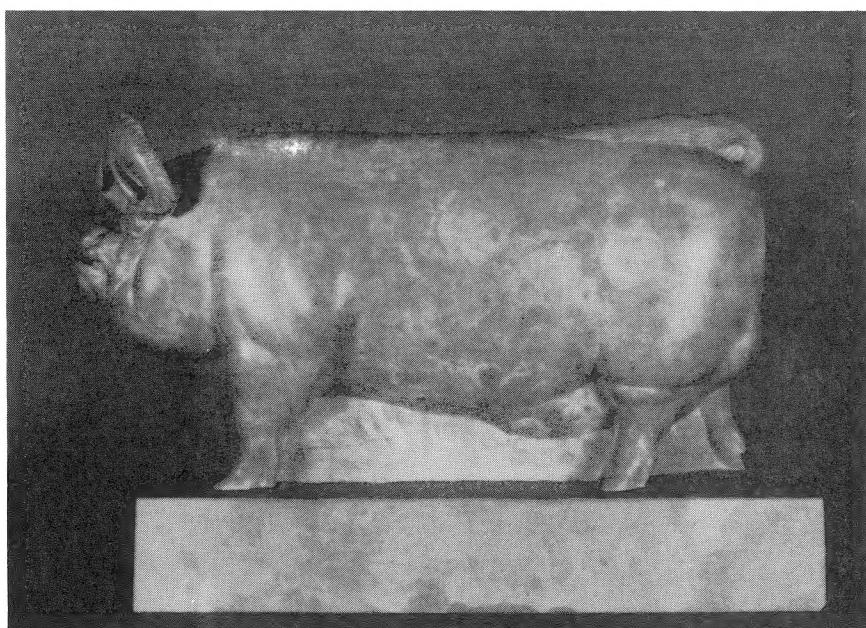
At the time of his death in January 1962 Haseltine's work was represented in over 30 museums worldwide, including the Museum of Modern Art in Paris, the Victoria and Albert Museum in London, the Philadelphia Museum, and The Rhode Island School of Design. Getting what appeared to be a late start on his career at age 27 did not seem to affect Haseltine's immense contribution to the world of art.

Herbert Haseltine

will always hold a distinct place in the history of 20th century sculpture. Time will remember him as a gifted technician who modelled his subjects with great sensitivity. He was able to achieve that delicate balance between objective and subjective beauty that will always separate a good artist from a great one.

The author of this article, Elizabeth Barton Dubenitz, is compiling information on Haseltine for a proposed book. If you should own a work by the artist, or have any biographical information concerning his life, please contact her at Box 254, Middleburg, Virginia 22117, telephone 703-687-6447. If requested, information will be kept in the strictest confidence.

Mrs. Dubenitz is co-owner of The Sporting Gallery, Inc. in Middleburg. Her father, R. Gordon Barton, a Life Member of the NSL, founded the gallery in 1963. The above article was researched in part in the National Sporting Library.



3. Middle White Boar: Wharfedale Deliverance from the set, *The Champion Domestic Animals of Great Britain*. 1933. Virginia Museum of Fine Arts, Richmond. The Paul Mellon Collection.

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| Author | Title | Date | \$ | Notes | Author | Title | Date | \$ | Notes |
|-------------------|----------------------------------|------------------|----|---|---------------|-----------------------|----------------|-------|---|
| Watson, JNP | Aldin, Cecil | 1989 | 5 | bio pub by BSAT | Foote | Hoofbeats | 1950 | 2 | Great horse |
| AFC | American Foxhound Club pamphlets | 1971-74 | 10 | bound | French-Blake | ...show jumping | 1967 | 2 | World of...; dj |
| AFC | American Foxhound Club calendars | 1986 | 2 | (2) | Forester | Horse of America | 1857 | 40 | Vol. I & II |
| AHSA | AHSA Rule Book | 1940,5,2 | 10 | | Gambado | Academy... | 1929 | 15 | ...for grown horsemen; Gordon Ross illus; #461 reg. ed. |
| AHSA | Official Blue Book | 1915,16,17,18,28 | 50 | wonderful hs history | Goodwin's | Turf guide | 1883 | 2 | |
| Bruce | American Stud Book | 1872 | 75 | Vol. I & II | Osbourne | Horses, | 1966 | 2 | signed by author |
| Ansell | Riding High | 1974 | 2 | dj | Griffith | ...horse | 1967 | 2 | How to live with a... |
| Ansell | Show Jumping | 1951 | 2 | | Griswold | Sport-land & water | 1915 | 20 | Vol. II; signed by author |
| Bailey's | "Hunting Directory | 1954-55; 1970-71 | 10 | | Grand, Gordon | Col. Weatherford | 1933 | 40 | DERRYDALE |
| Barker | Young entry | 1939 | 2 | dj, illus | Grand, G. | Col. Weatherford's... | 1935 | 40 | young entry; DERRYDALE |
| Barney | Clothes & the horse | 1953 | 2 | | Grand, G. | Millbeck hounds | 1947 | 15 | |
| Barrette | Countryman's journal | 1981 | 2 | Maine coast & farmlife | Grand, G. | Old man | 1934 | 40 | DERRYDALE |
| Beagle (NBC) | " annual report | 1982-3, 83-4 | 2 | (2) | Grand, G. | Silver horn | 1937 | 10 ea | (2) copies |
| Beadgling | " let's go! | | 1 | | Grand, G. | Silver horn | 1934(?) | 15 ea | Country Life large edition, (2) copies, Cop. #1 in dj |
| Beckford | Thoughts upon hunting | 1930 | 10 | reprint of 1796 ed., 16 colored eng. | Grand, G. | Stewart, Redmond | 1938 | 25 | bio of "foxhunter and gentleman" (2) copies |
| Bell | Foxiana | 1929 | 20 | Armour illus. | Grand, G. | Southbough for | 1939 | 40 ea | DERRYDALE; (2) cop; signed; dj |
| Benoise-Gironiere | conquest of...horse | 1957 | 5 | dj | Hare | Language...sport | 1939 | 10 | reference |
| Berry | Eton college hunt | 1968 | 2 | history | Hare | Harchuners all | 1952 | 5 | Beagles, etc. |
| Boker | Legend of...hounds | 1929 | 20 | Gordon Ross illus. | Harewood | Flat racing | nd | 20 | 49 pts; Lonsdale Library; dj |
| Breeze | ... Laws of foxhunting | 1909 | 50 | classic | Hayes | Stable mgt... | 1947 | 7 | ...& exercise; dj |
| Brooke | Training to jump | 1913 | 2 | | Herbert | Field sports | 1849 | 30 | Frank Forester's Vol. I & II |
| Brooke | Horse lovers | 1927 | 2 | | (Herring) | Hunt, The | nd | 12 | as portrayed on Spode china |
| Bryden | Horn & hound | 1927 | 8 | British hunting | Hewitt | Hare hunting | 1975 | 7 | as new; dj |
| Bryn Mawr | " Hound show | 1987 & 89 | 2 | (2) | Higginson | ...sporting authors | 1949 | 35 | Br. & American... |
| Chronicle | "...horses | 1987 | 2 | Horses in sport | Higginson | Foxhunting... | 1948 | 12 | ...theory & practice |
| Clarke | Intro...beagling | 1973 | 2 | | Higginson | Hunts of US... | 1908 | 60 | ...& Canada; spine faded |
| Clayton | Chase... | 1990 | 7 | new; guide to fh in G.B. | Hinton | Showing...horse | 1946 | 2 | dj |
| Conyers | Sport reminiscences | 1920 | 5 | | Hill | ...jumping x-country | 1979 | 2 | Teaching horse... |
| | Courses & Elevage | 1974 | 2 | Pr. racing | (anon) | Horse-racing | 1863 | 25 | excellent hist. Br. racing; covers poor, cont. good |
| Crowell | Vav... Am. Horses | 1951 | 2 | prev. owner's stamp | Hitchcock | "To horse" | 1948 | 2 | dj; on training |
| Culley | Lifestock... | 1807 | 35 | ...observations, early agr. bk. | Hope | Horseman's manual | 1972 | 2 | training, etc. |
| (Blood-horse) | Dams-Stakes Winners | 1970 | 2 | covers 1932-69 | | ...horse & hound | 1977 | 2 | 90 years of |
| Darvill | Treatise...Eng. racehorse | 1828 | 60 | 1st ed. orig. paper covers; loose; fold-out plate of race-course; plates of shoes & blacksmith's shop | Horse & Hound | Foxhunting... | 1978 | 4 | ...companion; dj |
| Davidson | " event. champ. | 1980 | 2 | bio; like new | | Horse booklets | | 4 | 6 pamphlets on care, training, history, etc. |
| d'Endrody | Give...horse chance | 1959 | 2 | 1st; dj | Hundt | ...riding | 1976 | 2 | Invitation to; dj; like new |
| Denlinger | Beagle... | 1956 | 5 | ...the complete | Kempson | Trinity foot beagles | 1912 | 2 | illus. |
| Devereux | Ride pony right | 1974 | 1 | dj | Kendall | Polo ponies | 1933 | 30 | DERRYDALE |
| Dinamore | ...equine friends | 1944 | 1 | Our... | Kenrick | Horses in Japan | 1964 | 2 ea | (2 copies) dj |
| Dixon | Hunt...olden days | 1912 | 10 | fh; illus. from sporting prints | Kieran | Am. sporting scene | 1941 | 15 | Golinkin illus. |
| Duran | ...diary | 1989 | 2 | illus. by author; blank pages for stable & show records | Lambton | Men & horses | 1963 | 2 | ...I have known |
| Edwards, Lionel | Famous foxhunters | 1932 | 25 | covers faded; sl. foxing; ow good | Leitch | Spanish riding... | 1956 | 3 | ...school |
| Edwards, L. | Huntsmen past... | 1929 | 25 | ...& present; vg dj sl. worn; ow good | | L'annee hippique | 1953,61,62,64, | 8 | review international equi. sports |
| Edwards, L. | Sketches in... | 1933 | 25 | stable & kennel; dj, sl foxing; ow good | | | 65,73,87 | | |
| | Tally-ho back | 1931 | 25 | near vg | | | | | |
| Edwards, L. | Reminiscences... | 1947 | 20 | ...of sporting artist; bio | | | | | |
| Emerson | ...harness racing | 1951 | 2 | A fan's guide to... | | | | | |
| Ensornger | China—... | 1973 | 1 | look at agric. | | | | | |
| | horse... | 1955 | 1 | Field book of... | | | | | |
| Filius | Break. & riding | 1939 | 8 | trans. by M.H. Hayes | | | | | |
| Fitzwygram | | 1894 | 5 | stable plans, etc. | | | | | |

| Author | Title | Date | \$ | Notes | Author | Title | Date | \$ | Notes |
|--------------|----------------------------------|--------------|-----|--|-------------|-------------------------------|------------|-----------------------------|-----------------------------|
| Laune | ...quarter horses | 1973 | 20 | America's...dj | Spiller | Grouse feathers | 1972 | 20 | illus. Lynn Bogue Hunt |
| Lentilhon | 40 yrs. beagling... | '92 | 4 | ...in the U.S.; MB Awixa | Spooner | Pony trekking | 19- | 1 | |
| Liedtke | Royal horse... | 1989 | 20 | ...& rider; new, dj, art & harmship 1500-1800 | | Sport & horse | 1960 | 7 | Va. Museum exh. cat. |
| Linsley | Morgan horses | 1857 | 100 | "rare Am. horse book-presentation copy from author" | Stonridge | Horse of your own | 1968 | 4 | St'chasing & fh |
| Littauer | Common sense... | 1951 1st ed. | 10 | dj sl. torn | Stonridge | Horse of your own | 1980 | 7 | |
| Littauer | Horseman's... | 1962 1st ed. | 10 | dj; vg | Surtees | Ask mamma | 1858 | 90 | |
| Littauer | Schooling... | 1956 1st ed. | 10 | dj; vg | Surtees | Ask mamma | 1949 repr. | 10 | |
| Lloyd | Beaglers | 1971 | 5 | dj; vg | Surtees | 12 vol. set | 1929 | 300 | |
| Lloyd | Beagling | 1954 | 5 | vg | Surtees | Hawbuck grange | 1847 | 75 | |
| Lloyd | Hounds | 1934 | 8 | 16 color & 75 sketches; cvs sl. smoked | Surtees | Mr. Sponge's... | | 30 | |
| Sutherland | Yellow earl | 1966 | 2 | bio of Lonsdale | Taplin | ...stable directory | 1803 | 60 | |
| Lyon | First aid hints... | 1951 | 2 | ...vet. note bk | | | | 5 | |
| Mackay-Smith | Am. Foxhound | 1968 | 150 | classic on subject; scarce; cloth | | | | 4 pamphlets on racing, etc. | |
| Mackay-Smith | Am. Foxhunting... | 1970 | 50 | ...anthology; #317 | | | | 4 ...x-country obstacles | |
| Mackay-Smith | Foxhunting in... | 1985 | 15 | ...North Am.; dj | Thomson | Construct... | 1972 | 8 | 8 NRW; pb; for young riders |
| Madden's... | Hamburg place | 1965 | 5 | "wizard of the turf" | "Threshold" | Picture guides | 1989 | 4 | |
| MAGA | Blackwood's | 1969-71 | 20 | 19 issues; British literary magazine | Trew | Horse through ages | 1956 | 4 | |
| Mather | Master of Radnor | 1947 | 8 | diary; \$39/750 | Upton | Newmarket & Arabia | 1873 | 25 | |
| Morris | Hunter seat equi. | 1979 | 4 | dj | Vyner | Notitia Veterina | 1841 | 40 | |
| Morrison | Fox & hare... | 1954 | 4 | ...in Leicestershire | Walford | Champion... | 1975 | 2 | |
| Munnings | Artist's life, Second Burst, The | 1950, 51 | 30 | 3 vol. | Wallace | American stud-book | 1867 | 100 | |
| Finish | | | | | Wallace | American Trotting... | 1871 | 50 | |
| Mutch | "about horses | 1978 | 2 | cartoon book | Walrond | Driving, Ency. | 1979 | 5 | |
| Nimrod | Chace, turf & road | 1870 | 25 | covers faded | Watney | Elegant carriage | 1961 | 5 | |
| Nevill | Old sporting prints | 1908 | 75 | cover has been taped | Watson | Br. & Ir. | 1982 | 8 | |
| Nimrod | John Myton, Esq. | 1925 | 15 | memoirs; plus after Alken & Rawlins | Way | Anatomy of horse | 1965 | 4 | |
| | National horse show | 1983 | 1 | 100th anniv. catalog | Webster | Pet names... | 1989 | 2 | |
| | Noble science | 1930 | 3 | "songs of fox chase" | Welcome | Cheltenham | 1957 | 2 | |
| | XIX Olympics | 1968 | 2 | Equestrian sports at Mexican games | Wheelwright | Sporting sketches | 1871? | 8 | |
| | Red foxes... | 1956 | 2 | (2) cop. | Whitbread | Book of horses | 1962 | 2 | |
| Oliveria | Reflections... | 1976 | 7 | ...on equestrian art | Williams | Beagles | 1955 | 10 | |
| Pape | Driving, art of | 1988 | 8 | as new; dj | Williams | Beagles | 1955 | 10 | |
| Paget | Melton Mowbray | 1931 | 15 | ...of John Ferneley; spine faded ow vg | Wheeler | Year round | 1968 | 10 | |
| Paget | Beagling, art of | 1932 | 2 | | Wimhurst | Hound, book of | 1964 | 2 ea | |
| Pawle | Beagling, hints on | 1929 | 2 | | Wood | Thoughts on... | 1938 | 20 | |
| Peer | Cross country... | 1902 | 12 | ...with horse & hound | Woolner | Hare...hunting | 1971 | 3 | |
| Peer | Hunting field... | 1910 | 2 | ...with horse & hound | Wright | Ride, hunt, show | 1950 | 2 | |
| Peters | Just hunting | 1935 | 10 | | Youatt | The Horse | 1851 | 30 | |
| Piper | ...young beagler | 1954 | 4 | Letters to... | Young | Western horse | 1954 | 2 | |
| Putnam | Love in...lead | 1979 | 2 | sec-eye dogs | Van Urk | Am. Foxhunting | 1940 | 150 | |
| Porter | Quarter horse, | 1973 | 2 | how to enjoy... | Kelley, ed. | Year bk of horse | 1934 | 2 ea | |
| Podhajsky | My horses,... | 1969 | 5 | my teachers; dj; vg | Garbutt | Day of horse | 1976 | 5 | |
| Reeve | Foxhunting recollections | 1928 | 10 | dj; good-vg | Lawrence | Complete farrier | 1816 | 75 | |
| Reeve | Golden days... | 1958 | 25 | ...of foxhunting; slipcase; #181 | Buck | Horses in training | 1903-1942 | 20 | |
| Reeve | That reminds me | 1957 | 8 | | Irish Horse | Irish Horse | | 10 | |
| Reeve | Radnor... | 1921 | 10 | ...reminiscences; fh journal | Lyon | Horseman's year | | 1 ea | |
| Reeve | Red coats... | 1940 | 40 | DERRYDALE; in Chester co.; #552; Gerald Webb's signed copy | | Am. Racing Manuals | | 100 | |
| Rittenhouse | Am. horse... | c1968 | 15 | ...drawn carriages; dj | | Am. Racecourses | | 100 | |
| Rivers | Through her eyes | 1990 | 2 | bio.; new pb | | Sportsman, The | 1/27-10/37 | 300 | |
| Rodenas | deNemethy years | 1983 | 5 | vg; dj | | Country Life | 1933-41 | 100 | |
| Robertson | TB racing... | 1964 | 10 | ...in Am. history; dj | Crowe | Sport...Find It | 1953 | 25 | |
| Roe | Sporting prints | 1927 1st ed. | 50 | 48 color pls | Feversham | ...Stories of the Chase | 1972 | 2 | |
| Rossell | Maryland hunt cup | 1975 | 10 | author signed; #292 | Podhajsky | Spanish Riding Academy | 1947 | 8 | |
| Russell | Sporting society | 1897 | 75 | Vol. I & II | Summerhayes | Elements of Hunting | 1950 | 2 | |
| Santini | Riding reflections | 1932 | 20 | DERRYDALE: cvr spotted | Phillips | Classics of American Shooting | 1930 | 15 | |
| Scharnberg | Beagling &... | 1973 | 4 | ...bassetting | Anderson | King of the Roses | 1983 | 2 | |
| Sharpe | Practica stud groom | 1030 | 5 | | Alverson | Drum Runnin' Fool | 1976 | 2 | |
| Simpson | Horses | 1961 | 1 | pb | Doty | Monday Horse | 1978 | 2 | |
| Skinner | American farmer | 1823 | 25 | Vol. IV; fr. cvr loose; | Doty | The Crumb | 1976 | 2 | |
| Shoemaker | The Shoe | 1976 | 5 | dj; vg; lots pix | Griffiths | Dancing Horses | 1982 | 2 | |
| Slater | Hunt country | 1967 | 5 | Va.; dj | Gomez | Me and My Boss | 1976 | 2 | |
| Slater | Hunt country | 1973 | 8 | revised ed. | Hartenstein | Swampfire | 1973 | 2 | |
| Smythge | Book of horses | 1956 | 1 | dj | Hudnut | Horse of Her Own | 1963 | 2 | |
| | | | | | Dock | Little Hawk—Morgan Stallion | 1967 | 2 | |
| | | | | | Weatherby | General Stud Book Vol. IV | 1836 | 10 | |
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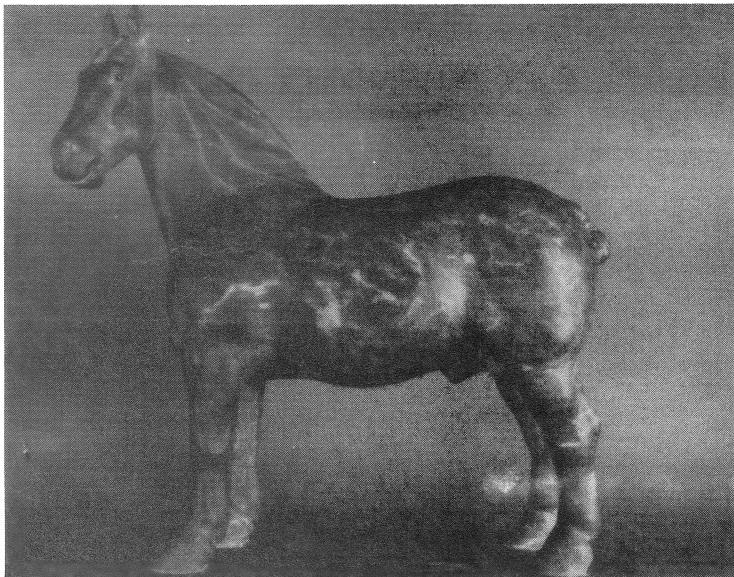
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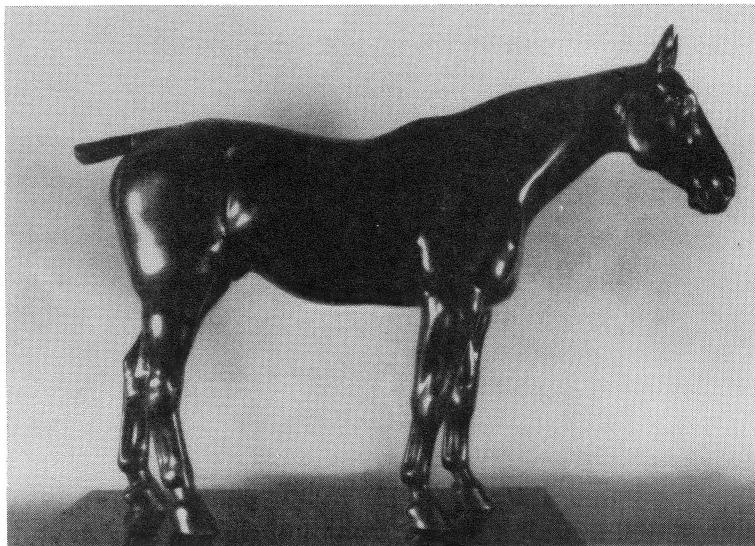
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4. Percheron Stallion: Rhum, 1930. *Virginia Museum of Fine Arts, Richmond. The Paul Mellon Collection.*



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